

Ausklang

2020

for Flute (also Alto Flute), Viola, Piano and Double Bass

Dedicated to Ensemble Klangrauschen

Benjamin Janisch *1997

Introduction

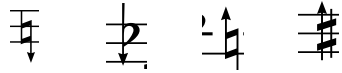
Ausklang is a very special piece to me, that not only represents the ending of an important part of my life; the end of my bachelor degree and the farewell to my professor, who opened my eyes to a life of composition ahead, but also the ending of a compositional chapter, in which I have worked primarily with a 'technical' mindset as opposed to an artistic one.


In this piece, my main focus was to achieve a processual '*Klang*' evolution, which begins with a punctual soundscape and through systematic intensification, reaches a constant and static '*Klangraum*'. The soloistic and rather recitative phrases towards the end of the piece should bring contrast to the autistic and somewhat 'mathematical' structure which underlies the development in the first part of the piece. The expressions which I have articulated with these 'improvisations' represent an area of composition, which I have recently begun to explore and wish to enter more intensely.

General performance remarks:

- All accidentals are only valid for the note directly following. In some situations, I have added natural signs to avoid confusion.


- Quartertones are to be interpreted as 'approximately'.



- All slurs are a representation of phrasing.
- *m.v.* = molto vibrato, *s.v.* = senza vibrato, *ord.* = ordinario, *sost.* = sostenuto
-  = represents a long fermata.
- All dynamics should be interpreted as *possible*. In some situations, the dynamics have been put into quotation marks to amplify this.

C-Flute as well as Alto Flute:



-  = represents tongue ram. The note in parenthesis is the approximate resulting pitch.


flz.




-  = represents flutter tongue.




pizz.



-  = represents tongue pizzicato.

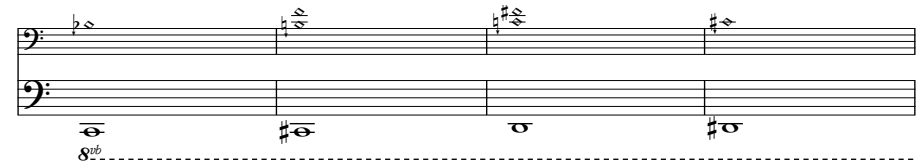
- *ord.*  *(flz.)* = gradual transition from *ord.* to flutter tongue. (The same principle for a gradual transition to triller.)


Viola and Double Bass:

-  = represents increased bow pressure, however with the noted pitch still perceivable.
- *ord.*  *()* = gradual transition from *ord.* to increased bow pressure.

Piano:

- For the performance, the pianist should locate the following flageolet points on the strings in the counter octave:
 - On the C string: the natural seventh
 - On the C sharp string: the natural seventh and major third
 - On the D string: the natural seventh and major third
 - On the D sharp string: the natural seventh



-  = whilst dampening the strings with the right hand, the left hand plays the notated pitch. This is cancelled with '*ord.*'

written as sounding

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♩ = approx. 49-54

A

Alto Flute
ppp
con sord., sul pont.
sfz
mf
sfz

Viola
ppp
sfz
pizz.
pp

Piano
mf
pp
8vb... (until T.16)
ped.
5
6
5
sfz

Double Bass
pp
** with the other fingers, dampen the string so no clear pitch resonates.*

Fl.
mf
sfz
pp
ord. → (flz.)

Vla.
sfz
arco
pp
senza sord.
ord. → (□)
ppp

Pno.
ppp
sfz
mf
pp
ord.
5
8vb...

Db.
sfz
pp
simile

2

B

8 → *flz.*

Fl. *sf* t.r. t.r. 3 *pizz.*

Vla. *sf* con sord., sul pont. "sfz" *ppp* *pizz.* "mf"

Pno. "sfz" *pp* + + 6 + ord. 5 + 3 + ord. 3 +

Db. *pizz.* *pp* 5 6 arco simile 5 *sfz* sub. *pp*

11

C

Fl. ord. 3 *ppp* 3 5 t.r. 5 *pizz.* ord. *flz.* *sfp* *mf* ord.

Vla. arco *sfp* *pizz.* *pp* 3 5 arco *sfp* *mf* ord.

Pno. 5 + ord. ord. "sfz" *pp* 3 5 + *mp*

Db. *pizz.* *mp* 5 6

15

Fl. *ord.* *pp* *pizz.* 3 *pp* 3 t.r. (*sfz*) t.r. 5 t.r. t.r. (*mf*) *pizz.* *ord.* **D** t.r. 5 *ord.* t.r. 5 (*sfz*) (*sfz*) C-Flute *ord.* 3 *pp*

Vla. *spiccato* 5 *pp* *ord.* 3 *sfp* *sfp* *sfp* *m.v. (poss.)* 5 *pp*

Pno. *ord.* 3 *ord.* 3 *ord.* 5 *ord.* 3 *sfz* *sfz* 5

Db. 5 *arco* 3 *flautando* *ppp* *sfp* *sfp* *m.v. (poss.)* 5 *pp*

(8vb...)

... end 8vb *loco*

19

Fl. *sf* *sfp* *pp* *pizz.* *p* t.r. 5 t.r. (*sfz*) (*sfz*) *ord.* *sfp* 3

Vla. *f* *sfz* *pp* *pizz.* *p* 5 *arco* *sfp* 3

Pno. *f* *mf* *sfz* *sfz* *p* *sfz* *sfz* 6 5 *ord.* 3 *sfz*

Db. *f* *sfz* 5 *ord.* *pizz.* *mp* 6 *p* 5 3 *sfz*

8vb

E

poco rit... a tempo

22

Fl. *(mp)* *sf* *pp* *sf* *sub.pp* *ppp* *pp*

Vla. *(mp)* *sf* *pp* *sf* *sub.pp* *ppp* *pp*

Pno. *mp* *sf* *pp* *sf* *pp* *mf*

Db. *mp* *sf* *pp* *sf* *pp* *mf*

26

Fl. *pp* *mf sub.p* *mf* *p* *f sub.p* *f* *pp sub.f*

Vla. *pp* *mf sub.p* *mf* *p* *f sub.p* *3 f* *pp sub.f*

Pno. *mp poco a poco cresc.* *f*

Db. *mp poco a poco cresc.* *f*

29 *poco improvisando* **F** *simile*

Fl. *pp* *mp sub. pp* *mp* *pp*

Vla. *ord.* *pp* *mp* *pp* *mp* *pp*

Pno. *pp* *pp* *p*

Db. *arco* *sforz.* *sforz.* *a punta d'arco, sul pont.* *sfp*

32 *poco improvisando*

Fl. *mf* *pp* *p* *mf* *pp*

Vla. *mf* *pp* *p* *mp* *senza sord.*

Pno. *mf* *pp* *p*

Db. *flautando* *pp* *p* *pp* *p*

6 35 **G**

Fl.

Vla. *poco improvvisando*
mf 5 *pp* *mf* *simile* 3 3 *simile* *mp*

Pno.
pp 3 6 *sfz* *pp* 3
Red. 8^{vb} *Red.* 8^{vb} *Red.*

Db. *ord.*
mp sub.pp *mp* *pp*

39

Fl.

Vla. *p* *simile* 3 3 3 *f sub.p* *f* *simile* *mf* 5 5

Pno.
mf *p* *pp* 5 5 3 *mf*
Red. *Red.* 3 *Red.*

Db. *mf* *p* *mp sub.pp* *mf sub.p* *mf*

43 *(b)* *z.*

Fl. *ord.* *tr.*

Vla. *sf* *m.v.*

Pno. *mp* *sf* *p*

Db. *sf*

Ped. *8^{va}* *Ped.* *Ped.*

5/4

45 **H**

Fl. *flz.* *ord.*

Vla. *sul pont.*

Pno. *poco improvvisando* *pp* *sf*

Db. *sf* *sost.*

Pedal freely

5/4

8 47

Fl. *pp*

Vla. *con sord., sul tasto* *pp*

Pno. *pp* *f* *pp* *simile*

Db. *sul tasto* *pp*

50

Fl. *poco rit...* *ftz.* *ord. a tempo* *pp*

Vla. *senza sord.* *sfz sost.* *pp*

Pno. *sfz* *ff* *sfz* *sfz* *sfz* *mp*

Db. *sfz sost.* *pp*

quite static... poco a poco rit...until end

53

I

Fl. *s. v.*

Vla. *con sord., s. v.* **pp**

Pno. *simile* **p** **ppp** 3

Db. *s. v.* **pp**

57

Fl. **mp** 3 *sub.pp* **pp** 5

Vla. **mp** 3 *sub.pp* **pp** 5

Pno. **mp** 3 *sub.pp* **pp** 5 5 7

Db. **mp** 3 *sub.pp* **pp** 5

60

Fl.

Vla.

Pno.

Ped.

8^{va}

Db.

mp

This musical score page contains measures 60 through 63 for four instruments: Flute (Fl.), Viola (Vla.), Piano (Pno.), and Double Bass (Db.).

- Flute (Fl.):** Measures 60-61 feature a long, sustained note. In measure 62, there is a dynamic marking of *mp*. Measure 63 continues with a sustained note.
- Viola (Vla.):** Measures 60-61 feature a long, sustained note. In measure 62, there is a dynamic marking of *mp*. Measure 63 continues with a sustained note.
- Piano (Pno.):** Measures 60-61 feature a complex chordal texture with multiple voices. Measure 62 includes a dynamic marking of *mp*. Measure 63 continues with a complex chordal texture.
- Double Bass (Db.):** Measures 60-61 feature a long, sustained note. In measure 62, there is a dynamic marking of *mp*. Measure 63 continues with a sustained note.

Additional markings include *Ped.* (pedal) and *8^{va}* (octave up) in the piano part, and *Ped.* in the double bass part.